THE FULCRUM PRESS

Chandigarh

Soo Kim

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“Chandigarh In 1951, India’s Prime Minister Sh. Jawahar Lal Nehru commissioned Swiss-French architect Le Corbusier to envision a Post-Independence, Post-Partition capital city of Punjab as a decolonization project for a new India. Chandigarh is known as one of the most important experiments in urban planning and modern architecture in the twentieth century in India. I am interested in how Le Corbusier’s plan for the city has changed in the decades since it was built, and the ways its residents have used and adapted the architecture in the accompanying population growth that anticipated 500,000 and currently accommodates more than 1.4 million residents. How does architecture shape our lives? How do we affect architecture?

With the Chandigarh works I have continued to investigate the utopian architectural visualizations of modernism, in this case, Le Corbusier’s modernist master plan and architecture for an entire planned city of Chandigarh. I am interested in how a utopian dream has changed and/or remained the same after the passing of decades, and with huge population growth. My work embraces the contrast of two cultures, two architectural traditions, and two philosophies, but also embraces their connections as they continue to shape the structure, aesthetics, and function of the city. Looking at Chandigarh today, I see the results of contested modernities between Le Corbusier and Nehru’s vision for a modernizing India and the presence and resilience of indigenous Indians to create and impact their city”

- Soo Kim

(It's dawn for them, too. They have been up all night), 2024
Three hand-cut archival pigment prints
41 ½ x 49 ½ inches

(She has had an attack of breathlessness), 2024
Three hand-cut archival pigment prints
49 ½ x 49 ½ inches

(Pause. She takes careful breaths), 2020
Two hand-cut archival pigment prints
49 ½ x 49 ½ inches

***The City Beautiful*,** 2025
Three hand-cut archival pigment panels with 7 hand-cut prints
49 ½” x 17’